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lished in Millin's two folio volumes, *Peintures de Vases Antiques vulgairement appelés Étrusques*, and of the 63 plates in Millingen's *Peintures antiques et inédites de vases Grecs*. The reproductions are of good size, quite clear and distinct. M. Reinach writes an introduction of 142 pages in which he analyzes, or occasionally reproduces verbatim, the text of the original authors, and gives every fact of permanent value that has been stated by them. Not only is the owner of this volume practically as well off as if he had the costly original volumes, but has the following advantages: M. Reinach often corrects inaccuracies of Millin's drawings; he also discusses the interpretation of the subjects from the modern point of view, traces as far as possible the history of each vase, and gives a list of other references to and reproductions of each vase. All the new information contained in the introduction is expressed in a direct and simple style which adds to its usefulness. The author gives everywhere traces of wide reading.—W. M. RAMSAY in the *Classical Review*, March, 1891.

F. HAVERFIELD. *Ephemeris Epigraphica*, vol. VII. *Additamenta ad Corpus Vol. VII.*

To Mr. Haverfield has been entrusted, by the Berlin authorities, the task of editing the Latin inscriptions found in Britain since the issuing of the seventh volume of the *Corpus* some fifteen years ago. Such a piece of work was of the utmost necessity in Great Britain, whose ancient epigraphic records have never been systematically and scientifically studied and are in a state of chaos. The present volume contains some 380 inscriptions, most of them without striking interest or value: the most important group is undoubtedly that which includes those found since 1883 in the walls of Chester, already edited in 1888 in a most blundering manner by Mr. de Gray Birch. They are all of a good period, none probably later than 200 A. D., and are in many cases inscribed below sepulchral reliefs of considerable interest. They refer for the most part to soldiers of the 20th legion, and must once have stood in the legionary burying-place. For the manner in which Mr. Haverfield has accomplished his task we have nothing but praise.—H. F. PELHAM, in the *Classical Review*, Feb., 1891.

FERDINAND LABAN. *Der Gemüths Ausdruck des Antinous. Ein Jahrhundert angewandter Psychologie auf dem Gebiete der antiken Plastik.* 8vo, pp. 92. W. Spemann; Berlin, 1891.

Ancient sculpture, although portraying a wide range of emotion and character, nevertheless makes considerable demand upon the spectator's fancy. The product of the sculptor's hand is more or less indefinite, hence the interpretations may differ widely. Impressed with the variations in

the interpretation of the statues of Antinous, the author of this volume has gathered the judgments of some fifty writers from Winckelmann (1717-1768) to Dietrickson (1834-). These he has arranged chronologically and finds that they may be divided into three general groups. First are the optimists, born before 1774 and expressing their judgments earlier than 1816. To this class belong Winckelmann, Meyer, Goethe, Adler, Heinse, Bromley, Levezow, Gruber, Beck. In general the judgments of these men presuppose the happiness and joy of living. Even the melancholy of the Antinous seems soft and sweet. Following this group are found two parallel but different classes of thinkers, the pessimistic-idealists and the realists. The former class consists of men like Schnaase, Braun, Stahr, Wieseler, Kugler and Carrière, who were born between the years 1798 and 1817, and expressed their judgments between 1843 and 1866. They see in the Antinous an expression of "Weltschmerz," a portion of the universal sorrow in life. The realistic tendency is represented in the judgments of K. O. Müller, Waagen, Friedländer, Burckhardt, Brunn, Heyse, Michaelis, Lübke and Helbig. These men in general are indifferent to the personal impression made by the object, and are interested rather in analysis, building up a general interpretation of an object through the consideration of details. Each of these groups of judgments evinces the changing spirit of the times. Thus from the wilderness of individual judgments we may secure what may be called a composite judgment. It may not present to our minds the sharp outline of the individual judgment, but it comes to us with greater authority. We have accustomed ourselves, by the historic method in archæology, to judge of objects through a series of antecedent and subsequent forms. This little volume is an application of the same method to interpretation.

A. M.

#### CHRISTIAN ARCHÆOLOGY.

BARBIER DE MONTAULT. *Traité d'Iconographie Chrétienne*. Orné de 39 planches par M. Henri Nodet, architecte. 2 vol., 8vo. Vivès; Paris, 1890.

This work is the first general treatise of any importance on the subject of Christian iconography from the artistic standpoint. It is not only a condensation of his predecessors' work but the result of personal labors of over thirty years. After an introduction treating of general iconographic symbols like the nimbus, the crown, costume, *etc.*, the following subjects are studied in successive chapters: *Time* (zodiac, seasons, calendars, *etc.*); *Nature* (sun, moon, elements, *etc.*); *Man* (soul, body, ages, wheel of fortune, death, *etc.*); *Virtues and Vices*; *Triumphs*; the *Sacraments*; the *Sciences, Arts and Trades*; *Society* (the Church, religious orders, *etc.*). A second